

ENEM END CRITICAL LITERACIES IN SPANISH CLASSES: DISCUSSING
RESIGNIFICATION AND CONSTRUCTION OF MEANINGS

*ENEM E LETRAMENTOS CRÍTICOS NAS AULAS DE ESPANHOL: DISCUTINDO
RESSIGNIFICAÇÃO E CONSTRUÇÃO DE SENTIDOS*

*ENEM Y ELITERACIDAD CRÍTICA EN LAS CLASES DE ESPAÑOL: DISCUTIENDO
LA RESIGNIFICACIÓN Y LA CONSTRUCCIÓN DE SIGNIFICADOS*



Simone dos Santos França¹
e-mail: anhin.1@hotmail.com

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Deputy Executive Editor: Prof. Dr. José Anderson Santos Cruz

¹ Federal University of Mato Grosso do Sul (UFMS), Campo Grande – Mato Grosso do Sul (MS) – Brasil. Ph.D. in Language Studies (UFMS) and Master in Letters (UEMS), with specializations in Communication: Languages and Textual Construction and Literature, Spanish Language and Spanish Literatures, and Psychopedagogy. Graduated in Letters/Spanish and licensed in Pedagogy. Works as a teacher of Portuguese and Spanish Language, with experience in teaching and research in the areas of languages, identities and education. Currently, she is a volunteer professor at the Federal University of Rondônia (Ji-Paraná campus) and is part of research groups focused on languages, education and feminisms.

ABSTRACT: This article aims to discuss aspects of critical literacies and present a proposal for re-signifying Enem items in Spanish classes, which responds to the premises of critical literacies, considering this aspect as a theoretical current present in national and international research contexts, And in educational practices. It is a perspective that has contributed to broadening the view of practices in the classroom, by enabling the (re)construction of meanings based on the appreciation of the perceptions of the student who interacts with the multimodalities. This is a qualitative research with interpretive characteristics. The discussions listed here are theoretically based: Duboc (2012), Monte Mór (2013), Street (2014), etc. The results show the possibility of giving new meaning to Spanish classes, based on gaps in the classroom and proposing stages based on aspects such as: contextualization, heterogeneity, subjectivity and multiplicity of meanings (Duboc, 2017).

KEYWORDS: Items. Large-scale test. Spanish language. Classroom. Loopholes.

RESUMO: O presente artigo tem como objetivo discutir aspectos dos letramentos críticos e apresentar uma proposta de ressignificação de itens do Enem nas aulas de espanhol, a qual responde às premissas dos letramentos críticos, considerando essa vertente como uma corrente teórica presente em contextos nacionais e internacionais de pesquisas e práticas educacionais. É uma perspectiva que tem contribuído para a ampliar o olhar para as práticas em sala de aula, por possibilitar a (re)construção de sentidos a partir da valorização das percepções do aluno que interage com as multimodalidades. Trata-se de uma pesquisa qualitativa com características interpretativistas. As discussões aqui elencadas têm como base teórica: Duboc (2012), Monte Mór (2013), Street (2014), etc. Como resultados evidencia-se a possibilidade de ressignificar as aulas de espanhol, a partir de brechas em sala de aula e proposição de etapas pautadas em aspectos como: contextualização, heterogeneidade, subjetividade e multiplicidade de sentidos (Duboc, 2017).

PALAVRAS-CHAVE: Itens. Prova em larga escala. Língua espanhola. Sala de aula. Brechas.

RESUMEN: Este artículo tiene como objetivo discutir aspectos de la literacidad crítica y presentar una propuesta de resignificación de los ítems del Enem en las clases de español, que responda a las premisas de la literacidad crítica, considerando este aspecto como una corriente teórica presente en contextos de investigación y prácticas educativas nacionales e internacionales. Es una perspectiva que ha contribuido a ampliar la mirada sobre las prácticas en el aula, al posibilitar la (re)construcción de significados a partir de la apreciación de las percepciones del estudiante que interactúa con las multimodalidades. Se trata de una investigación cualitativa con características interpretativas. Las discusiones aquí enumeradas tienen una base teórica: Duboc (2012), Monte Mór (2013), Street (2014), etc. Los resultados muestran la posibilidad de darle un nuevo significado a las clases de español, a partir de los vacíos del aula y proponiendo etapas basadas en aspectos como: contextualización, heterogeneidad, subjetividad y multiplicidad de significados (Duboc, 2017).

PALABRAS CLAVE: Ítems. Prueba a gran escala. Lengua española. Aula. Hueco.

Introduction

Throughout this article, the relationships between the National High School Exam (Enem) and critical literacy theories will be discussed. To this end, it is necessary to discuss, even in a general way, aspects that concern this large-scale examination.

The Enem, which began in 1998, emerged with the objective of measuring the knowledge of participants completing high school, then became a way to complement the curriculum and, sometime later, also represented an alternative modality in the selection process for higher education. Only eleven years after its appearance, in 2009, after reformulations in the exam, the foreign language (LE), Spanish and English tests were included. These insertions revealed that Enem is a “psychometric instrument to measure high school knowledge, but it also reflects political moments and social issues, such as the situation of the Spanish language in Brazil today” (Botelho, 2021, p. 36). In this period described, that is, from its appearance until the writing of this article, there were already discussions related to the aspect of literacy that was defined disciplinarily in Brazil. This factor gave room for consolidation of critical literacies, conceived here as a reflective and active look that understands power relations, inequalities, gender issues, and social injustices.

When considering classroom practices, there is a rapprochement between Enem and critical literacies when considering the possibilities of a retroactive effect that according to Veloso (2018, p. 17) is “the impact or influences that evaluation procedures can exert on the teaching-learning process, on its participants and on the products that are part of this process.” In this sense, in the classroom, when working with the Enem questions to prepare students for this important exam, it is possible to take advantage of the existing gaps to develop a work based on critical literacy. To better understand what gaps are, this concept comes from the study of researchers such as Duboc (2017, p. 212), for whom the

gap would correspond to a change in a relatively stable or homogeneous scenario. A gap in a wall, for example, interrupts the smooth and even continuum of a texture. [...] A loophole in a law changes the course of judicial decisions (for better or worse, that is). If the gap, then, metaphorically constitutes an interruption and the imminent possibility of transformation, what does my idea of a gap ‘interrupt’ in order to change? I think it is the traditional curriculum itself, usually defined in the literature as a set of school knowledge to be taught and evaluated based on previously established objectives.

From this conception of the gap, it is possible to resignify the Spanish classes going beyond this traditional curriculum that does not encourage the subjectivities or creativity of the student. It is important that students are allowed to create, reinvent new meaning, recontextualize their texts, their experiences. It is not to leave aside the traditional curriculum but to allow an expansion of the student's gaze, that he is also an agent in his learning process.

Given the above, the objective of this article is to discuss aspects of critical literacy and present a proposal for the resignification of Enem items in Spanish classes, which responds to the premises of critical literacy, based on the conception of gaps made possible by the retroactive effect of these items in Spanish language classes.

An item, with regard to the Enem, is a question, formed by base text, statement, and alternatives, and that verifies the skills and abilities of students through an objective test.

Some reflections and interpretations presented in this article come from the doctoral research entitled Analysis of Enem Spanish items from 2019 to 2022 from the perspective of critical literacies (France, 2023). From this study, concerns emerged that gave rise to this article, in which the notion of a gap is discussed as a possibility of transgressing the traditional curriculum and the assumptions imposed by the dynamics of language teaching centered on grammar and text translation.

Throughout this work, we seek to carry out an approach that relates the critical literacies and the Enem, in a strand that seeks to present possibilities from the gaps. In this sense, it is precisely in these gaps that questions are listed regarding what is meant by critical literacies and their relationship with language teaching and the important role of criticality in Spanish classes. And yet, it seeks to permeate the possibility of connection with Enem, given the importance of this exam in the current educational process. Next, we discuss language and the construction of meanings from multimodal texts, aspects of what is conceived as language, and the constitution of multimodality present in texts from the contributions of Kress (1996). Another point presented throughout this research is the discussion on how to resignify Spanish classes from literacy practices using two multimodal Spanish texts from Enem, one from 2020 and the other from 2021.

Critical literacies and the Enem: possibilities from the gaps

Critical literacies can be understood as social practices, in a mechanism that allows the subject to link different contexts, behaving as an agent and positioning himself critically, that is, not accepting the meanings already pre-established, without making them unique and universal.

Among the multiple forms of literacies, for Cervetti, Pardales and Damico (2001), critical literacies cross all others because they allow the expansion of critical sense; this is because they claim a greater commitment to reflection, criticality and agency. Thus, critical literacies can be interpreted as the conscious work of interpreting what is unconscious, to be unveiled and problematized so that the “text,” or the understandings, function as a tool for the participation of the subject in the construction of new meanings for the world.

Critical literacies have pointed to teaching in a pluralized and multicultural way regarding approaches related to language learning. The understanding that the development of critical sense contributes to the citizen formation of subjects and enables engagement in practices that consider perceptions and redefine the conception of readings. In this sense, the objective of this work is not to delimit or indicate a ready-made proposal, but to discuss what could be explored in Spanish classes and to outline a dialogue that consists of reflecting on ways of improving how the reading and interpretation of texts is seen, especially in relation to the critical perception of students.

In the last decade, teaching, especially language teaching, has been disseminating research about critical literacies discussed by several authors from different lines of research who conceive critical literacy as a teaching approach, valuing knowledge as a situated practice (Duboc, 2012). Thus, when discussing criticality, it is possible to realize that there are different ways of seeing and understanding the world and other possibilities of understanding texts and discourses. Critical literacies, from this redefinition, make it possible to make people aware of their active role in the construction and (re)construction of meanings. Thus, critical literacies are considered a constant and dynamic theoretical perspective, since, at every moment, “new” agencies and “new” sociocommunicative situations arise. The theoretical perspective of critical literacies cannot be understood as a stable study, with a ready and non-negotiable meaning; and differently from this, it is configured as “gaps” during classes, in which it is possible to include discussions/themes that stimulate the student to go beyond finding explicit information in a text, or learn linguistic elements concerning grammar, assuming a situated practice, in which the

subject begins to question himself, to put himself in the place of the other and to think the facts from different perspectives.

With a view to expanding critical literacy in the classroom, it is essential that, in the educational process, students reflect on their social reality so that, in some way, they can transform it positively. The literacy events (Street, 2014) present in Spanish classes may come from relationships with social practices present in the student's reality, such as, for example, the preparation for the Enem, since some Enem texts put into circulation social themes that provide critical thinking. In this sense, this study addresses the possibility of using Spanish questions applied in Enem as material for Spanish classes from two examples of items, one from 2020 and the other from 2021, with the purpose of fostering criticality, of resignifying themes present in society that need to be debated and rethought.

In a conception of Spanish classes that allow the (re)construction of meanings, the different forms of languages are driving elements that encompass the dialogism between the modalities, and the subject is not the one who discovers the meaning of the words, but the one who perceives himself questioned by the meaning(s) of the text.

As Monte-Mór (2013, p. 42) points out, “literacy practices are a path of social action,” so that critical literacies as an expansion of perceptions and meanings constructed by the subject, in a mechanism of deconstruction, construction and/or renegotiation of meanings, indicate the possibility for classroom practices that are based on the valuation of “situated practice,” referring to Duboc (2015) when referring to “gaps”—moments of interaction, reflection and dialogue that from knowledge acquired in the moments attributed to the conceptions of reading.

To discuss the perception and resignification of texts, it is important to analyze the languages that form them. And for this study proposal, it is necessary to discuss multimodality since the items chosen to be part of the proposal for the classes are multimodal texts. In understanding multimodal texts, in addition to observing the languages that constitute the text (verbal and nonverbal elements), it is important to conceive the use of diverse language resources that allow connections between the reading subject and the textual elements, as they can result in consequent interpretations in situations experienced in the classroom. Thinking about how dynamic and multifaceted language is, the next topic discusses language and the construction of meanings when considering multimodal texts.

Language and the construction of meanings from multimodal texts

In general, when people study a new language, they have access to other cultures and different linguistic functions (referential, metalinguistic, emotive, etc.) that they can combine with those that they already participate in, depending on the environment of each subject. Language, as well as language, is a fundamental part of society, culture, and human processes, acting as inseparable elements.

Conceiving language as a task, as a production, means attributing to it, linguistically speaking, a character of mediation, interaction in its social aspect of communication (Bakhtin, 1992). In this sense, providing reflections in foreign language classes in order to negotiate and (re)construct meanings from a critical view of language presupposes the possibility that the subject, in a classroom context, transforms his reality, that is, that he is an agent of change in his community. As Freire (1980, p. 25) states, “the more the human being reflects on reality, on his concrete situation, the more he emerges fully aware, committed, and ready to intervene in reality to change it.”

Turning to Foreign Language Teaching contexts, researchers such as Monte-Mór (2009, 2010) have discussed the importance of reading practices committed to the expansion of students’ critical gaze, which consists in the exercise of sense construction in the individual, community and global dimensions, in order to relate them and, above all, understand them in their similarities and differences. According to other authors, such as Duboc and Ferraz (2011) and Menezes de Souza (2011), it is the development of the student’s perception of the collective constitution of their language and the heterogeneous and situated nature of reality, in which there are disagreements and the possibility of recreating the realities and contexts that coexist in societies.

With the construction of knowledge in an increasingly dynamic, fast, collaborative, multimodal way, texts in social circulation show themselves through various semioses of meaning and production of meanings. Thus, we use here in this work the conception of multimodality in the perspective of Kress and Van Leeuwen (1996), in which it is possible to infer that every form of communication is multimodal. This statement of the authors is based on the premise that communication, in social practices, happens from different semiotic modes that are interconnected. Thus, with the support of these studies, it is possible to conceive multimodality as a theoretical perspective with its bases in linguistics and social semiotics. In this field of multimodality, communication occurs through a set of elements such as speech,

writing, image, sound, gesture, typography, moving image, among others. In this way it is noticeable that in multimodality the structure (colors and shapes), the imagetic, are also responsible for the construction of meanings in the texts.

When discussing the aspects focused on the perception and resignification of texts, the relevance in analyzing the languages that make up multimodal texts stands out. For Dionísio, Vasconcelos and Souza (2014, p. 41), “multimodality is the process of textual understanding by which we must guide our teaching practice, guided by the perspective that multimodality is a constitutive trait of genres.” It is in the text, that is, in the materiality of genres, that the modes (image, writing, sound, music, lines, colors, size, angles, rhythms, visual effects, etc.) are carried out. Multimodality comes from combinations with different textual forms to create meanings. For the aforementioned authors, the process of understanding the perspective of multimodal texts goes beyond identifying the languages that make up a text (whether verbal or nonverbal). The complementation between the resources used (the various possibilities of language presentation) establishes relationships between the reader and the textual elements to result in the construction of meanings.

Resignifying Spanish classes: literacy practices from multimodal Spanish texts from Enem 2020 and 2021

Among what was sought with this study is to discuss the proposition of activities in the classroom from two items of Spanish of the Enem in a construction of meanings for the students that encompasses the multimodal aspects of the texts. Promotion of moments of interaction between teacher and students to reflect on the perceptions of criticality that may or may not emerge in the reading of texts composed of several languages.

This proposal for the resignification of Enem items, which is based on a multimodal text, arises from the view that there are gaps in the classroom that the teacher can take advantage of to expand the student’s critical view, considering the steps presented by Duboc (2017, p. 222):

- **Experience with the known:** activities that focus on students’ experiences, knowledge, interests, and perspectives;
- **Experiences like the new:** activities that put the student in touch with new experiences and perspectives, inviting him to know what is unfamiliar [...];

- **Conceptions:** moment in which the teacher explains, argues or describes the objectives of the activity, clarifying to the student the reason for that expansion beyond the textbook;
- **Local and global connections:** awareness of the multiplicity of senses and different scales (local and global) [...];
- **Perspective expansion:** expansion of the student's worldview through awareness and recognition of heterogeneity and multiplicity and their influence on the constitution of language, identity, and values [...].
- **Transformation:** activities that develop the 'transposition' of the expansion that has occurred to new situations in different contexts, in order to contribute to the formation of ethical and responsible citizens (because they recognize heterogeneity beyond the classroom, in other social situations).

To discuss and exemplify how these steps could contribute in Spanish classes, discussions are presented with a view to the resignification of two Spanish items of the Enem of 2020 and 2021. The base text below is a multimodal text of the Enem of the regular test applied in 2020.

Figure 1 – Question 3 - Blue proof of the digital application of 2020

Questão 03 - Linguagens, Códigos e suas Tecnologias

SEMANAS DE ACCIÓN

Hoy tapamos los tanques de agua.

JUEVES

Si tenés en tu casa un tanque o cisterna que acumule agua en el exterior, tapalo completamente. Y si no podés taparlo ponelo un mosquitero. Así le sacás al mosquito transmisor de zika, dengue y chikungunya la posibilidad de poner huevos.

Todas las acciones repetilas semanalmente y cada vez que llueva.

SUPERINTENDENCIA DE SERVICIOS DE SALUD

Ministerio de Salud
Presidencia de la Nación

0800-222-1002
salud.gob.ar

Disponível em: <http://inversorsalud.com.ar>. Acesso em: 18 ago. 2017.

Nessa campanha contra o mosquito transmissor da zika, da dengue e da chikungunya, o enunciador se dirige ao leitor,

(A) condicionando-o a exercer atividades comunitárias.

(B) ora incluindo-se nas ações, ora ordenando-o informalmente.

(C) ora instruindo-o em seus atos, ora reprimindo-o em suas falhas.

(D) adicionando vozes e posturas divergentes às ações dos moradores.

(E) impondo-se como voz de autoridade de um órgão governamental.

Source: INEP, 2020. Available at: <https://www.gov.br/inep/pt-br/areas-de-atuacao/avaliacao-e-exames-educacionais/enem/provas-e-gabaritos> Accessed on: April 22, 2021.

This base text of item 3 of the 2020 digital proof is a campaign on health service. This form of text has been widely used to promote health education. This campaign, specifically, is an alert from the Secretariat of Health Services and the Ministry of Health to the population not to leave water tanks uncovered, thus avoiding the proliferation of the mosquito that transmits Zika, dengue and chikungunya diseases. It is part of the *Semanas de acción* project², an action by the “Ministerio de Salud de la Nación,” the “Organización Panamericana de la Salud (PAHO) and Organización Mundial de la Salud (WHO)” to mobilize the attention and care of the population, avoiding diseases such as those mentioned, by not allowing the mosquito transmitting these diseases to proliferate.

Various human actions, as well as the promotion of the campaign, are linked to the use of language that manifests itself in the form of oral and written utterances. These statements present specific social practices regarding their content, verbal style and organizational disposition (Bakhtin, 2003). As subjects, we are inserted in a socio-historical and ideological context that influences the production of texts such as campaigns, for example, and these are presented as a result of the process of human creation and innovation.

Multimodal texts, such as the one proposed in Enem, present verbal and visual semiotic modes (images, graphic resources) and should be interpreted as informative discourses. The mechanisms exposed verbally, through written statements, and the non-verbal ones, represented by images, symbols and colors, when present, complement each other for the global understanding of the message. In this sense, it is possible to observe that on the right side there is an image of a mosquito inside a circle, symbolizing being forbidden mosquitoes, as a warning sign. Around the symbol appears written “*contra los mosquitos - todos tenemos que hacer algo*,” including each of us as responsible for preventing mosquitoes from reproducing and spreading diseases. On the left side, there is the phrase “*Hoy tapamos los tanques de agua*” and the image of a water reservoir. The writing refers to the day of the week: “*jueves*,” indicating the action of the day. I show that the verb “*tapar*” was conjugated in the first person plural, again including the reader in the action.

According to Monte-Mór (2010) and Silva (2011), in the critical use of language, when analyzing a text, whether verbal or nonverbal, questions such as: what effects does this text cause? When considering what lies between the lines of the statement in question, what beliefs

² Information about this campaign is available at: <https://www.paho.org/es/campanas/semanas-accion-contra-mosquitos-argentina-2016>. Accessed: 22 Apr. 2023.

and values can be found? What sense effects are possible? These questions could be raised about the basic text presented.

The proposal of this health campaign can be related to conceptions aligned with critical literacies by involving the individual in a critical exercise that is carried out from the understanding of language as a social practice. According to Jordão (2013), in critical literacies, language is a mechanism for the construction of meanings, and context is a form for the representation of subjects and the world in which they live. The senses are not created from reality apart from the individual; they are built in the midst of culture, society, and language, the latter being an ideological space for the construction of new theories and practices in different social contexts (Street, 2014).

The campaign presented can be part of the class, the starting point, an item of the 2020 Enem digital test—base text, which when viewed from a more critical bias presents itself as a gap for working with critical literacy in the classroom, which aims “to deconstruct the concept of absolute and stable truths” (Duboc, 2017, p.225). To this end, the teacher can start with the collection of experiences, that is, what do students already know, what do students know about dengue transmission? And then proceed with the experience with what is considered “new,” the unknown. Questions such as: what other diseases can be transmitted by the same mosquito that transmits dengue and what measures the population can take to prevent people from getting sick in general, always seeking to lead students to reflect critically on the exposed reality and compare it with their own reality.

After the presentation of the campaign and these initial explanations, the teacher can ask the students to build a narrative relating the content and connections to their knowledge of the world. In this case, the advantage would be the creation of a reading habit. Then the teacher can throw to the students some questions to continue the discussion. These questions can go towards a proposal of critical literacies, according to Cervetti, Pardales and Damico (2001), questions such as—are there other possible realities? Do you think like your family and friends?—they allow students to position themselves, problematize and attribute meanings to the base text of the Enem item through socio-historical relationships instead of extracting only meanings from it.

Through the question about differences, the student can compare the reality presented in the text with his reality and the global reality. In this sense, the proposal is to dialogue with the statement of Cope and Kalantzis (2000, p. 18) in which the “role of teaching is to develop pluralistic knowledge without people having to erase or leave behind different subjectivities.

That would be the basis of new knowledge.” In this situation, it can be raised that there are geographical, political, linguistic and cultural differences and different problems according to the reality in which one lives.

Continuing with the class, the teacher can use questions that meet a perspective focused on critical literacy, according to the ideas previously presented: do we care about the community in which we live? Are we attentive to health and cleanliness issues?

The vision of the student and the group is very important. Students must construct meanings with the social context in which they are inserted, textual comprehension must occur in the context of social, historical and power relations. Reading and writing are social practices understood in a situated ideological and cultural context.

The teacher can, in addition to the multimodal resource already used, the base text of this item, present some audiovisual resource, such as a video, magazine cover, which also deals with the same topic, dengue, also promoting discussions ranging from the topic addressed to the textual resources and their importance. Always inquiring about the contribution of colors, images, to the construction of meaning of the text.

With regard to this item 3 of Spanish of the Enem test, the proposal is a critical resignification of the exposed content, of the textual genre itself presented, considering it essential to propose to students that they compare what is familiar with what is not, making contact with the new occur critically and that their realities can also be questioned, reviewed and reconstructed. As Duboc (2017, p. 227) recalls, “the work with critical literacy is precisely in the elucidation of social, cultural and ideological issues in dealing with texts and, consequently, in the recognition of heterogeneity and multiplicity of meanings.” In this sense, to propose a Spanish class thinking about heterogeneity, cultural issues and multiplicities of meanings is to think of language and texts as an expression of existing realities and that there are no absolute truths and meanings already imposed.

Next, I present another Spanish item from the Enem test, in this case from the regular/digital application³ 2021, also being a multimodal text, as justified at the beginning of this work.

³ In the year 2021 the Spanish questions were the same for the regular (printed) application and for the digital one.

Figure 2 - Question 5 - Blue proof of the regular and digital application of 2021



ERLICH. Disponível em: <https://mansunides.org>. Acesso em: 5 dez. 2018.

A charge evoca uma situação de assombro frente a uma realidade que assola as sociedades contemporâneas. Seu efeito humorístico reside na crítica diante do(a)

- A** constatação do ser humano como o responsável pela condição caótica do mundo.
- B** apelo à religiosidade diante das dificuldades enfrentadas pela humanidade.
- C** indignação dos trabalhadores em face das injustiças sociais.
- D** veiculação de informações trágicas pelos telejornais.
- E** manipulação das notícias difundidas pelas mídias.

Source: INEP, 2021. Available at: <https://www.gov.br/inep/pt-br/areas-de-atuacao/avaliacao-e-exames-educacionais/enem/provas-e-gabaritos>. Accessed on: Oct. 20, 2022.

Item 5 of the Blue test of 2021 presented is a cartoon, a discursive genre in which the use of the image prevails and in which it is possible to perceive the intention of carrying out a critique on a social, political, economic situation or other current issues, through humor.

When considering that charge is a multimodal text, and multimodality requires other skills of reading and understanding of the traditionally widespread, it is necessary to observe all the elements that operate, together, in the constitution of the meanings of the text: the relationship between image, writing and the place where each component is arranged. Multimodality, according to the ideas of Kress (2010), is related to the confluence of various semiotic modes for the construction of meanings. When looking at the world around us, we see that there are many texts that use various modalities—especially in times of predominance of

digital tools. For Kress (2010), even the design⁴, the way the text was structured, is a form of expression.

In the relationship of verbal and nonverbal, as in this proposal presented in the base text of the aforementioned 2021 item, there are more possibilities for the construction of meanings from the expressions of each of the characters and the images present, such as television and the newspaper as a means of bringing information to the population and also the place where the two characters are - which seems to be a place of work, since each one has their executive briefcase next to them and the fact that they are in a suit and tie, among others. Thus, the set of semiotic elements present in the text and exposed in the scene reveal intentionality and a multiplicity of possibilities for the construction of meanings.

In the fragment described it is also possible to observe the utterance: “¡Por Dios!”, an interjection that indicates the surprise in the face of the facts that are taking place and, at that moment, are reported on television. This expression, along with the passage “¿Qué le ha pasado al mundo?”, show the idea not only of surprise, but also of a sense of indignation. In the sequence, the ironic response of the other character present in the cartoon: “Nosotros”, showing an awareness of the situation. Unlike the first character, this second, ironically, recognizes himself as a responsible party for what has been happening in the world.

In this text, terms such as: “crisis,” “violence,” “war” appear that are related to social practices, understood from Street (1984), as a process in which the social and multiple character of interaction situations is considered. The exposure of this reality presented in the cartoon promotes a possibility of critical reflection on the reported scenario of insecurity, violence and conflicts. As evidenced by Freebody (2008), in critical literacies, it is considered the expansion of skills that allow a critical look at social and institutional practices, and provide an understanding of the social construction present in texts and language from the perception of their place of origin, purposes, intentions and conditions in which they are built.

Using a cartoon like this in the classroom presents itself as an opportunity to provoke critical reflection through its design, images and theme addressed, can raise reflections on the role of each one in society and on our responsibility in relation to what is happening in the world today, since “war, crisis, insecurity, misery, violence, obscene luxury” are consequences of human action, actions that involve power relations and social inequalities. In this sense, the

⁴ Design can be understood, according to NLG (2000), “as a (re)appropriation of the term design from the professional dimension to other areas of social and personal life, in order to highlight the possibility of interpretations and resignifications in different contexts in a process of (re)construction of meanings” (Pinheiro, 2016, p. 526).

base text of item 5 of 2021 presents a theme that allows discussions and critical reflections on the reality of the current world and the responsibility we have for the occurrence of wars, crises, violence and other calamities mentioned in the cartoon. It is possible to perceive that, in some specific contexts (cultural and linguistic spaces), the senses are constructed in the interaction between reader and text at the time of reading, since they are not ready, already arranged, but are conceived from situations of interaction with the text in the act of reading. In this relationship, the subjects mobilize interpretative resources to give meaning to what they read, and, already, there may be space for critical reflections fostered by what they are reading.

The above is only part of reflections regarding the base text presented as a proposed item in the Enem of 2021, that is, a starting point for explanation. Throughout the process of using this text in the classroom with the student, the student can be encouraged to observe the arrangement of images, the layout of the cartoon, the presence or absence of colors, which elements he highlights as indispensable for the construction of meanings of the text. Do you highlight any elements? Why? What can influence in the possible directions? Questions like these come in favor of a preliminary discussion of what is known to the student.

In this initial disposition, when exploring item 5 of the Enem of 2021, it is possible to resume what was exposed in this article as constituent stages, the student has contact with the known, what he visualizes, what he experiences. Next, the “new” can be introduced from questions such as: do you know the reality of other countries outside Brazil? Do crises and wars happen for the same reasons in other countries?

From the exposure of the students’ ideas and the introduction of the “new,” the teacher can also explore local and global connections with a view to expanding the student’s perspective, and expanding their worldview through experience with the opinions and beliefs of the other students in the room. This student can become aware and recognize the heterogeneity and multiplicity of meanings and values that each one carries with them.

In favor of the stage assumed in this work as transformation, when exploring and discussing the text and the context to which the charge proposed as the base text of item 5 of the Enem of 2021 is inserted, the teacher can propose to students an activity, either in the form of a project, or a text, in which the student develops proposals to contribute to the change of this context presented in the charge of crisis, insecurity, war, misery, violence, addressing, for example, one of these items exposed in the text. The idea is that the student can contribute in some way to citizen, ethical, and responsible training because, from the classroom context, he perceived the existing heterogeneity beyond his reality and his role in existing social practices.

In summary, these are just a few possibilities from gaps that can be taken advantage of using a Spanish item from the Enem in Spanish classes, to go beyond the study to the Enem, so that the student can resignify the meanings of the text presented there, resignify their practices in the community in which they live and act as a citizen.

Final considerations

In this article I addressed some local discussions and reinterpretations in the development and importance of critical literacies in Spanish classes from two items of the Enem, from tests applied in 2020 and 2021. Some reflections and interpretations presented in this article come from the doctoral research entitled Analysis of Enem Spanish items from 2019 to 2022 from the perspective of critical literacies (França, 2023). From the research in question, concerns arose that resulted in this article in which the notion of a gap was addressed as a possibility of transgressing the traditional curriculum and the assumptions imposed by the dynamics of language teaching based on grammar and text translation.

When relating the critical literacies, the notion of gap, and Spanish items of the Enem, we sought to highlight the importance of proposing to students a critical learning in addition to imposed truths. I also emphasize the need to promote critical literacy in the gaps of Spanish classes to provide students with creativity and transformation. In this sense, even in activities such as preparation for the Enem exam, a large-scale exam with objective questions, it is possible to promote an expansion of the gaze, provide critical thinking, this will depend on the attentive look of the teacher on his context how to plan his classes based on differentiated proposals, varied textual genres that can be allied in the proposal to develop a more critical work with language. It is not to stop working with the textbook adopted by the school, or to prepare the student for an external test, but to take advantage of possibilities to create stages like those presented here, from experiences with the known, experience with the new, conceptualizations, local and global connections, expansion of perspectives and transformations (Duboc, 2017, p. 222), to a resignification of Spanish classes.

Based on the conception of gap, it becomes possible to resignify Spanish classes, as proposed in this work, overcoming a traditional curriculum that does little to favor the subjectivities and creativity of students. In this sense, it is essential that students have space to create, assign new meanings and (re)contextualize both their texts and their own experiences.

Finally, the teacher must be willing to seek, from the gaps in the classroom, mechanisms to promote learning that expands the limits of traditional education, which prioritizes contextualization, heterogeneity, multiplicity and diversity of meanings, considering each reality, in favor of more aware people, a less violent and prejudiced world, from the recognition that we are all different and these differences are what constitutes us as subjects.

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